

THE CREMONA

With which is incorporated

'THE VIOLINIST,' A Record of the String World.

Publishers: The Sanctuary Press, Surrey Chambers, No. 11, Cursitor Street, Chancery Lane, E.C.

Vol. I, No. 5.

April 17th, 1907.

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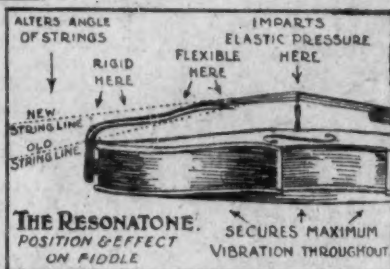
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Monthly, TWOPENCE.

Ourselves.

ALL those of our readers should be sure to secure now a full and complete set of our issues. This can be done by subscribing. We say now, as orders and subscriptions roll merrily in, and naturally our resources do not increase, as we are not contemplating re-printing.

Our last issue obtained a larger demand, far larger than we anticipated, so much so, that we printed more, but have less left than of our other issues.

We are still sending out specimen copies, and shall hope to continue to do so. Would any of our readers help us in this by sending us a postcard with the names and addresses of those of their friends who may be interested.

We are obtainable at any of Messrs. Willing & Co.'s bookstalls on the various stations they supply.

We regret to announce that the Joachim Concerts are postponed as Dr. Joachim is not, as yet, sufficiently recovered from his recent indisposition. We trust to announce new dates in due course.

May we draw the attention of our readers to the attractive and, we think, just terms given by Messrs. Glendining & Co. in their advertisement in our pages.

The name of Mr. George Hart is too well-known for us to need to say much. He stands

in the front rank of connoisseurs and experts. His opinion is pre-eminent throughout Europe the States and our Colonies, and we sincerely recommend our readers to consult him in matters where an opinion is needed. He has many valuable instruments at his classic house in Wardour Street. In this issue he has courteously allowed us to produce one of our illustrations from the original woodcuts in his father's valuable work. In passing, we may mention that we believe this work will soon be out of print, so that those who do not possess a copy, should not be slow to fill the omission.

Speaking of the violin world, we are not sure if it is widely known that Mr. J. Chanot makes violins, and has been an artist in violin making from an early age. He knows from personal experience, how to produce the best on the best lines.

We notice that The Stainer Manufacturing Company have improved their window considerably, and show a variety of instruments which should be of interest to all lovers of strings.

On April 23rd, the new song-cycle 'Rose of the World,' by Mrs. Tom Kelly, with music by Madame de Lara, will be given at the Bechstein Hall.

We give the words of a 'Lullaby' in another column, through the kindness of the writer, who wishes to meet with an artist who would write music in the spirit of the words, dreamy, soft and haunting, to their mutual advantage.

The Art of the Month.

At the first annual meeting of the Church Music Society, held at Church House, Dean's Yard, Westminster, on March 18th, Mr. W. H. Hadow, who presided, said the year's work had justified the society's existence. They started with a certain amount of suspicion against them, and had been called faddists and fanatics. Those suspicions had been allayed. The Committee had classified music, according to its difficulty, to meet the requirements of cathedrals, urban churches, and village churches. Some of the music issued by the society was almost impossible to obtain before. The report was adopted.

The programme of the Broadwood Concert at the Æolian Hall on March 22nd, contained an interesting quintet for piano and strings by Gabriel Fauré. Among the French composers of the day Fauré occupies a high position, and his comparatively recent appointment in 1905, as director of the Paris Conservatoire, after the resignation of M. Théodore Dubois, was universally approved. Curiously, he did not receive his musical education at the establishment of which he is head, and has attained his position through his own merits. In England he is known through his beautiful songs. His choral work, 'The Birth of Venus,' was produced at the Leeds Festival in 1898. In the quintet may be found some of the characteristics peculiar to Fauré's music, an elegance of style, a vague tonality, and curious rhythmical devices.

Several most interesting features marked the highly successful concert given in Queen's Hall, on March 30th, by the Stock Exchange Choral and Orchestral Society. The programme commenced with Carl Reinecke's decidedly interesting 'Friedensfeier' Overture. The greatest interest was centred in the performance of Sir C. V. Stanford's 'Five Sea Songs,' which gave an opportunity to the orchestra, chorus, and Mr. Plunket Greene (who was in his very best voice), of which all availed themselves to the full. Joska Szigeti, a young Hungarian violinist, made a wonderful impression.

The last Chappell Ballad Concert was held at the Queen's Hall on Saturday, March 23rd. Mr. William Backhaus made a welcome return to town, and his fluent piano playing was thoroughly appreciated. Miss Nadia Sylva contributed some well-played violin solos.

The concert room of the Crystal Palace was well filled on Monday, March 23rd, when the Dulwich Philharmonic Society gave their

fourth concert of the season. The performance opened with a tribute to the memory of the late Sir August Manns, in the shape of a rendering of Sullivan's 'In Memoriam.' It was followed by Sullivan's Cantata 'Kenilworth,' which was first produced at the Birmingham Festival in 1864, and by the Dulwich Philharmonic Society five years ago.

The Harrow Speech Room was crowded on Saturday, March 23rd, on the occasion of the terminal concert of the school musical society. Dr. P. C. Buck, who conducted, had arranged a good programme. Good work was contributed by the orchestra, which was as customary, somewhat strengthened. The programme opened with Massenet's March, 'Scènes Pittoresques,' by the orchestra, who also played in most finished style the scherzo (Symphony in C) of Schumann, and the walse, 'Des Fleurs,' of Tchaikovsky. A. M. Hannam played the 'Largo and Allegro' of Marcello, for the violoncello, with accuracy of tone and rare appreciation.

The London Choral Society at the Queen's Hall on March 18th commenced with Elgar's Funeral March from 'Grania and Diarmid,' played in aid of the German opera singers who were lost on the steamship 'Berlin.' 'The Blessed Damsel,' Rossetti's poem, for voices and orchestra, by Mr. Dalhousie Young, was given for the first time in London. He has evidently aimed at simplicity, and his music is placid and agreeable. The work was well performed, the solos being taken by Mrs. J. Wood and Mr. Hast, and was followed by Brahms's Requiem, the solo parts being taken by Mrs. Henry J. Wood and Mr. Ffrangcon-Davies. The concert was conducted by Mr Arthur Fagge.

The concert of the London Symphony Orchestra at the Queen's Hall on March 11th, proved most successful and brilliant. Great interest was taken in the Strauss tone poem, 'Ein Heldenleben,' which Dr. Richter conducted for the first time in London. The noisy battle scene by the proportion shown by a body of players was robbed of its ugliness, and praise is due to the leader, Mr. A. W. Payne, for his interpretation of the solo violin part representing the help of the hero's companion — the true woman, who helps him to conquer and to obtain peace by victory over self.

Madame Rose Koenig's Chamber Concert at Æolian Hall, on March 11th, opened with Rubinstein's Sonata in D, for piano and cello, in which Mr. Kolni Bolozky appeared to







ARTHUR BROADLEY.

great advantage. Mr. Arthur Bent took with the concert-giver Grieg's well known sonata for violin and piano in C minor.

On March 25th, Dr. Hans Richter conducted his last programme this season with the London Symphony Orchestra, at the Queen's Hall, bringing a magnificent series of ten concerts to a conclusion. Save for the Seventh Symphony of Beethoven, the orchestral pieces were Wagner. Beginning with the Tannhäuser overture and Venusberg music, the selection passed on with well-chosen contrast to the Siegfried Idyll, which Dr. Richter prepared as a serenade to Mme. Wagner after the birth of her son, Siegfried. Then came the intensely moving funeral oration from Die Götterdämmerung. Miss Agnes Nicholls sung two operatic airs.

Mr. Ernest Denhof, who is well known in Edinburgh as a gifted musician, gave a pianoforte recital at the Æolian Hall on March 25th. He is a pianist who displays thoughtful appreciation of the music he interprets. His Beethoven playing, in the second sonata of op. 31, was thoroughly artistic, the adagio being played particularly well.

Mr. David Bispham has once more favoured us at the Æolian Hall, Mdme. Liza Lehmann accompanying in some of the numbers of the 'Vicar of Wakefield.'

Mischa Elman's violin recital at the Queen's Hall, on April 6th, was well attended. He has reached that point in his career when he can no longer be a prodigy. A talent, when of the nature of Mischa Elman's, is worthy of careful criticism. Where the adult performer arrives and remains, Mischa Elman can suggest qualities which may help him to become a really great artist. His tone rings true but is small. One does not expect of so young a player the subtle feelings for style and phrasing required for the finest interpretation of the beautiful Tartini Sonata 'Didone abbandonata.' A musician of Elman's perception might learn much from the matured conception of a Kriesler. The Schumann Abendlied, and one of Sarasate's well-known Spanish dances, revealed the young player's keen musical intuition at its best.

Ferencz Hegedus.

Herr Ferencz Hegedus, whose fine violin playing will be remembered with pleasure by London music lovers, has met with exceptional success in Munich, both at his recital and on his visit to the court.

'The Violinist.'

Some Reminiscences.

By ARTHUR BROADLEY.

MY early days were spent in Bradford, under the shadow of the huge Manningham Mills, and within an hour's journey of the romantic Brontë country. My holidays were chiefly spent on the wild Yorkshire moors, or in the beautiful valley of the Wharfe. It can therefore be easily understood that 'Shirley,' 'Jane Eyre,' and 'Wuthering Heights,' are more than novels to me. Indeed, the two former I have read and re-read until I know them almost by heart.

It is said that I take after my great-grandfather; I am afraid that is not altogether a compliment. He was—lawyer, architect, divine, and *inter alia*, hand-loom weaver. In those days it was customary for husband and wife to take 'turn and turn about' at the loom, but my worthy ancestor would follow the hounds, whilst his better half kept the loom going. I will give my versatile great-grand parent credit for one thing. He very soon discovered that it was much better to work with his head than his hands, and so we hear of him later in silk knee breeches, silk hose, and with large silver buckles on his shoes. Whether he made the money to dress thus as lawyer or parson, the family records do not enlighten us.

After studying the violoncello with various local professors I essayed a recital. I believe the magnificent sum of three shillings and sixpence was taken at the doors. How the sixpence arrived there I can never make out, but I have a hazy idea that someone to whom I had sent a complimentary ticket, paid half fee as a sort of conscience money. The hall was filled chiefly with friends, and I think the recital was considered a success. At any rate the 'Bradford Observer' a somewhat critical paper said:—

'Mr. Broadley's first recital.—Mr. Broadley proved himself to be a well-trained musician, with a good deal of capability both as an executant and as a sympathetic interpreter of the moods of the music selected by him. His rendering of Fischer's 'Czardas,' Popper's 'Papillon,' and an aria from Bach was marked by clever handling of the bow and true fingering; whilst a danse fantastique of his own composition would have been somewhat striking as regard to its scoring as well as its effect if Popper's 'Elfentanz' and

some other pieces of the kind had not preceded it.'

For several years I accepted all kinds of engagements, partly for experience and partly to buy bread and butter. Besides gaining experience in music, I also gained much in the way of ups and downs. The biggest 'down' I had was when driving home after an engagement, I suddenly found myself turned into the river. I scrambled out with a dislocated shoulder, and for six months, unable to play, had to write stories and short articles to pay the butcher's bill. During this time I lived in the country, at an isolated place six miles from any railway station. As the river in the vicinity had a habit of constantly being in flood, it was not at all unusual to find that I had to drive through three or four feet of water for a half mile or so—not very nice on dark nights.

I had a curious experience about this time. I found that my near neighbours were a family of lunatics—'quite harmless,' I was assured in spite of broken window panes, and doors minus the panels. All went well until one evening, when a thundering knock at the door was heard, and the next moment I was alarmed to see standing before me a huge man, quite a giant, with long hair and beard.

'Are not you a composer?' the lunatic yelled, for it was one of these individuals who had escaped. On receiving an answer in the affirmative, the giant cried—

'Write instantly a tune to these words.'

I thought my only chance was to appear to agree. So sitting at my desk, I took up pen and paper, and scribbled any kind of notes under the words which the madman had provided.

This done, the lunatic seized the pen, and wrote on the copy—

'Words by —, music by Mr. Arthur Broadley,' and placing the curious document in an envelope, addressed it to the Editor, 'Musical Times,' and sent off my little girl—who was too terrified to refuse—with the letter to the post.

By this time the keeper had missed his crazy patient, and arrived in breathless haste to secure him. With many apologies for the fright which I had endured, the keeper led his poor patient away.

I often wonder what the Editor of 'Musical Times' thought when he received the curious document.

After much giving of concerts in the provinces, I decided to try my luck in London. I had at my first recital a fair measure of success. Many kind friends even at such

distant places as Brighton and Bushey, sent cheques for tickets, and although I might say I had not a single friend in London when I arrived in the metropolis some four years ago, at my recital I had a most hearty reception, and I was exceedingly gratified.

'The Yorkshire Observer' deemed the event of sufficient importance to send their London critic, who wired the following in his 'London letter'—

'A Bradford 'cellist. — An exceedingly pleasant violoncello recital was given this afternoon at the Steinway Hall by Mr. Arthur Broadley, who will be known to many of your readers, not only as a musician, but as a Yorkshireman and 'fra' Bradford.' His programme included Beethoven's "Sonata No. 2 in G minor," Servais's "Concerto in B minor," and a miscellany of shorter works by Popper, Bach, Beethoven, Schubert, Piatti, and W. H. Squire. Throughout Mr. Broadley's work was that of a genuine artist with a fine feeling for his music and interpretative skill of a high order. To keep the interest and even the enthusiasm of an audience at an unsupported recital on a fine spring afternoon is no mean feat, and in this Mr. Broadley was successful to a degree not often attained at London afternoon concerts. He was ably accompanied at the piano by Miss Ethel Timins.

I had good criticisms from most of the London Dailies, as well as from the London critics of such papers as 'The Hereford Times,' 'The Strad,' 'The Musical Standard,' etc.

Many people do not place much reliance on press criticism, but I must confess that I find my press opinions of encouragement and use to me. I always think of the advice which Spohr gave to his pupils.

'Do the critics praise your tremendous tone—then look to your technique. Do they extol your wonderful left hand technique—then depend upon it, your bowing requires some attention.'

It is perhaps with this in mind that I so much value the criticism of 'The Scotsman'—and what a fearless critic he is.

'The instrumental strength of the programme was capped by the remarkably fine 'cello playing of Mr. Arthur Broadley, who displayed in equal proportions facile technique, tender cantabile, and the interpretative instinct which rises above the mere playing of written notes.'

A copy of this criticism which I always carry in my waistcoat pocket, inspires me to try and always play up to this, not to sacrifice tone for technique or individuality for either.

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Answers to Correspondents.

The Editor will be pleased to answer questions in anyway relating to music, the string world or its personalities. All letters to—The Editor, 'The Cremona,' No. 11, Cursitor Street, E.C.

H. H., GRINSTEAD.—The fact of a violin having a carving, lion's head, instead of a scroll, is no guarantee of German workmanship, and any 'expert' who says so should be ignored. We have seen an undoubtedly genuine 'Maggini' with such an head.

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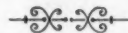
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Marie Hall.

Miss Marie Hall, the famous young English violinist, has arrived at Montreal and begun her Canadian tour with an immense success. Miss Hall, it will be remembered, gained the full approval of critics and audiences on her first American visit last year, and by all accounts her spirited playing is meeting with an even larger amount of appreciation.

Beatrice Harrison.

Beatrice Harrison, a child 'cellist of 14 years of age, will give a concert with the Queen's Hall orchestra, conducted by Mr. Henry J. Wood, in May. She is the sister of Miss May Harrison, the violinist, and a pupil of Mr. Whitehouse, the professor at the Royal College of Music, where, by special arrangement she won a scholarship at the age of twelve.

Grace Thyme.

Miss Grace Thyme, gave a violin recital on March 21st, at No. 29, Grosvenor Square, W., is a young violinist of considerable attainments and promise. She has evidently studied in an earnest spirit, and is to be congratulated on her rendering of Glazounow's Concerto in A minor, which showed how complete her technique is to all demands; and in pieces by Bach, Nardini, Beethoven, and Tchaikovsky-Auer her style was again manifest.

Nico Poppelsdorff.

For some centuries England has given open hospitality to foreign music and musicians. Mr. Nico Poppelsdorff, who gave the first of three violin recitals in the Æolian Hall on March 18th, is a Dutchman, a pupil of M. Ysaye. Mr. Poppelsdorff commenced his performance with Wieniawski, and ended with the Mendelssohn Violin Concerto. The audience showed great enthusiasm which was well deserved.

Oskar Back.

Mr. Oskar Back, gave a recital at the Bechstein Hall, and certainly is one of the most accomplished of the new violinists. He comes from Austria, but his training has been in Brussels, under the famous master, César Thomson. Mr. Back's finished technique, is supplemented by his tone, which is sweet and refined, and he plays with breadth and feeling. He interpreted the Paganini D major Concerto

with spirit and vigour. His full command over all the resources of his instrument was shown in 'Passacaille' on a theme of Handel's, by César Thomson—a piece skilfully designed for the violin. But in the Adagio from the Second Bruch Concerto he gave a display of expressive qualities and poetical phrasing. Mr. Back is unquestionably an artist of distinct musical gifts, and one who should take a high place among players of the day.

A Versatile Musician.

It was no common sight to see the platform of Steinway Hall occupied by an orchestra as at Mr. Oswald Laston's choral and orchestral concert, at which he was assisted by his violin and singing pupils, his choir from the London Academy of Music, and the Croydon District Orchestral Society, which latter bodies numbered seventy performers in all. In the face of this enumeration, and the fact that Mr. Laston appeared that night as orchestral and choral conductor, pianist, and violinist, it is hardly necessary to say that Mr. Laston is a man of many accomplishments, while his teaching powers were evident in many young musicians on the programme. Amongst these were:—Violinists, Misses Gertrude Peck, Blanch Herbert, Gwen Gurrey, and Mr. James Newman.

'The Cremona.'**Notatu Dignum.**

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All copy, advertisements, notices or alterations must reach us not later than the 9th of each month.

Bows for Stringed Instruments.

BY MAURICE McLEOD.

(Continued from p. 35).

I fail to see how these illustrations refute Vidal, quoted above, and moreover, Mr. Fleming quotes a passage in Dr. Rimbault's edition of North's 'Memoirs of Music,' which can be equally well cited to show that all these conjectures are futile, because (to quote the passage) 'It was not allowable for painters or other imitative artists to innovate or invent any forms different from what were established; nor lawful either in painting, statuary, or any branches of music to make any alteration' (De Legibus Plato, lib: II). Consequently the Greeks may have been perfectly well acquainted with bowed instruments, but forbore to illustrate them, partly for artistic reasons, but mainly because they believed that the wrath of the gods would be visited on them, if they departed from the use of their forefathers, by summary punishments at the hands of mortals.

The Egyptians, however, did precisely the reverse according to Proclus ('In Timæum' bk. 1), they 'recorded all singular events and new inventions upon columns or stone pillars.' Burney in his 'History of Music' 2nd edition, 1789, gives a full-sized drawing 'made under my own eye,' from one of the Egyptian obelisks at Rome, which he says 'is the most ancient piece of sculpture at Rome.' It was supposed to have been erected at Heliopolis, by Sesostris, about 'four hundred years before the Trojan war' i.e. according to Lemprière, 1584 B.C. The Emperor Augustus after reducing Egypt to a Roman province brought this obelisk and others to Rome. The instrument is of special interest for, although no bow is shown, it has at least two strings, a neck, and a method similar to our present violin for tuning. I take this instrument to be the 'nofre,' 'nefer,' 'nefru' or 'nef' (see Heron-Allen's 'Violin Making' etc., p. 42, 1885). It has a finger-board, a bridge and frets to aid the accurate production of different notes on one string.

But if the instrument figured by Burney is only a hieroglyph it signifies 'good,' as Birch tells us in his 'Introduction to the Study of Egyptian Hieroglyphics,' 1857, p. 225. Heron-Allen states that the nofre is mentioned in papyri of about '2000 B.C. and even earlier, but I have no doubt that that given by Burney is a symbol.

The Greeks had considerable intercourse with the Egyptians, and, consequently, I think it most improbable that they did not know the nofre, although never figured in their sculpture. This evidence is given to show that they may equally well have known a regular bowed instrument, and if they had admired it, either musically or as a beautiful object, no doubt its invention would have been credited to one of their gods. Also peoples possessed of such undoubted master-minds as the Greeks and Romans, would, it is conjectured with much plausibility, be loth to adopt the rude instruments of the bowed type, in themselves not especially artistic, which emanated from conquered nations.

In connection with this I will give an illustration of a series of Theban instruments of music, which seem to me to be the precursors of the Greek lyres and harps. This is taken from a little known and ponderous tome printed in Florence in 1808. From this it will be noticed that the Greeks were quick to see the artistic possibilities of these early types, and to improve them into veritable triumphs of art. But that the Greeks were in absolute ignorance of bowed instruments—none of these Theban instruments has a bow—I can ill believe. And Engel has pointed out* that the representations, which have, so far, come down to us, are of scenes depicting triumphal, funeral, or other rites in which a primitive stringed instrument would have no part.

* *Catalogue of Musical Instruments in the South Kensington Museum*, by C. Engel, London, 1874.

The second of the Theban illustrations is evidently that instrument of great antiquity known as the *nefer* or *nofre*, already alluded to. Mr. Heron-Allen gives a view of two of them, but does not give his source, and he remarks it is 'astonishing that so highly-civilised, inventive and musical a people as the Egyptians should not have made the transition, which would be natural were they in the habit of using a bridged and finger-boarded instrument with a plectrum, viz., that of rubbing the strings by the same means so as to produce continuous and slurred notes instead of short sudden ones; for, be it borne in mind . . . the use of the hair is by no means essential to the existence of a bow.'

However, the fact remains that there is no pictorial proof in Greek art of a bowed instrument, nor is there in Greek literature any definite statement that bowed instruments were known in Greece.

Montfaucon tells us he examined 'near 500' ancient lyres, but never met one in which there was any contrivance for shortening strings during the time of performance, as by a neck and finger-board.

Jean Rousseau would no doubt argue to the contrary, but we cannot take him very seriously as he not only says that he thought Adam played the viol in Paradise, but he translates plectrum and cythara in the following passage to archet and viole:—

'Nec plectrum dextrâ cytharum tenuisse sinistrâ
Nesciat arbitrio famina docta meo.'

(*De arte amandi*, Bk. 3).

Plectrum means plectrum, and cythara a lyre, though cythara was loosely used for any stringed instrument, as *Cythara Tuetonica* and *Cythara Anglica* (probably a harp) in early times.

Finally—I have disposed of the Greek artistic appreciation of bowed instruments—it is only necessary to point out that the Greeks had a marvellously cumbrous system of notation. In 115 B.C., the time of Alypius, the characters amounted to no less than about 1,600. As a result the Greeks had no need for a bow because their system must have proved an effectual bar to pace, and a plectrum was more than sufficient for their music.

But it would be no safer to argue that the Greeks did not know the bow as part of a stringed instrument of music than to state that, because Händel in the famous portrait is represented handling a lyre, therefore, he only knew of that instrument.

Clearly then, the Greeks, to whom we owe so much inspiration in other directions, have not contributed to the history of the violin or its bow. We must look further afield. And I propose giving a few further notes from the wide range of native instruments, before proceeding to the bows, which more nearly approximate to the modern form. India certainly claims the first notice.

I have already alluded to the versatile god Siva or Shiva, to whom the natives attribute the invention of all stringed instruments, from his observation that the tense bow-string gave a musical note. I now illustrate this bow *pināka* or *pināka vina* of North India. It is 3ft. 9in. long, measured straight. In 'Short Notices of Hindu Musical Instruments,' Calcutta, 1877, the Raja S. M. Tagore says that the *pināka* is 'a one-stringed instrument played with the tips of the fingers; said to be the father of all stringed instruments. It is known to have been invented by the Hindu God Shiva.' The specimen in the Oxford University Museum, sent by the Raja Tagore in 1891, is 'a plain bow of weak resistance, made from a narrow flat lath of bamboo, painted black with designs in metallic tin (applied as we apply shell-gold and silver). The ends of the bow are perforated for fixing the bow-string, which is very fine and of twisted gut' (see Balfour's 'Musical Bow,' p. 54). An example described in the 'Catalogue du Musée Instrumentale' at the Brussels Conservatoire of Music, has the further advantage of a tuning-peg.

The Darkun, an instrument used at worship by the Bhuiyars on the hills of Mirzapur, is very similar but much longer. The string is of twisted bark. It is, however, played by being attached to an inverted 'beehive' basket. On the bow are notches about 6in. from each end and the player rubs a short piece of bamboo over these, which makes a droning noise much intensified if a metal lining is given to the basket.

Having thus shown Sivá's bow—a direct archer's bow, and noted 'en passant' that the Darkun has a peg to the string and basket as resonator, I think the obvious evolution from the archer's bow through the musical bow to the bowed musical instrument is clear. But I still wish to show the Suleppe in two forms, which have straight bows with bridges, and resonators below these. Both are traditional instruments of the Malayan Archipelago. The first is used by the Alfuros of Halmahera (Gilolo) and an example is in the Ethnographical, Museum at Vienna.

(To be continued).

The illustrations to this instalment of 'Bows for Stringed Instruments,' and to the previous instalments will appear in the May issue.



Paganini's 'Joseph del Gesù.'

THE probable fate of the Stradivari quartette of instruments, which the late Dr. Charles Oldham has offered to the British Museum, recalls that of the superb Guarneri now reposing in the Municipal Museum at Genoa.

This was the instrument on which Paganini performed with the greatest delight, and it may be said to have set the fashion for Guarneri instruments. A fashion, which, however, has shown no signs of evanescence, but has grown to be a permanent demand. We, therefore, think that our readers will appreciate some few remarks concerning this instrument, of which, by the kindness of Mr. G. Hart, we are able to give three beautiful views, engraved by the artist and connoisseur, Mr. Horace Petherick.

Paganini came into possession of the instrument in a curious way. It was lent to him by a M. Livron, a French merchant, for one of his concerts at Leghorn, but when Paganini returned it to its owner, M. Livron refused to receive it, saying 'That instrument is yours; never will I profane strings which your fingers have touched.'*

To M. Livron, therefore, the world owes a very real debt. He gave a present of incalculable value to the greatest virtuoso of his

day, on which were gained most of his exceptional triumphs, and, by this means, the productions of that rare artist, Joseph del Gesù, became world famous.

The public imagined that the magical effects and sublime qualities which Paganini extracted from this violin were due solely to the instrument, and forthwith, every fiddler whose purse was elastic enough to indulge in such luxuries, endeavoured to secure a Guarneri instrument.

No doubt the peculiar *timbre* of the Guarneri instruments had something to do with Paganini's thrilling tone, but to attribute *all* of it to the instrument is absurd. This were to ignore his wonderful temperament and genius.

More Guarneri violins were, therefore, soon found from about 1830, and the volume and intensity of the tone has been more and more appreciated to the present day.

The chief reasons for the Guarneri instruments retaining an increasing reputation with connoisseurs, are first—as ever with fine violins—because of their tone; second, the genius of the master as a designer, and lastly, their superb clothing.

With regard to tone, all the genuine works of this master have brilliancy and volume. He combined the silvery sweetness of the Amatis with greater power than Antonio Stradivari, and no maker throughout his life has been more consistent than Guarneri in producing the same peculiar *timbre*. The greatest perfection of his design was attained between 1733 and 1744.

The Paganini Guarneri is dated 1742, and

* See 'The Violin: its famous makers and their Imitators,' by George Hart, London, 1885, p. 328-9.



THE PAGANINI JOSEPH,
in the Municipal Museum at Genoa.



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S

To

The Shadows which Fall Before.

			o'clock
April	16	The James Henry Peter Chamber Concerts, First Series (Steinway Hall) Violin—Irene Penso. Viola—Alfred Hobday. Violoncello—Paul Ludwig. Pianoforte—James Henry Peter.	8.30
"	16	The Hambourg String Quartet (Bechstein Hall) ... 1st Violin—Jan Hambourg. 2nd Violin—Maurice Sax. Viola—Siegfried Wertheim. 'Cello—Boris Hambourg.	3.15
"	19	Miss Janet Wheeler's Pianoforte Recital (Æolian Hall) ... Violin—Miss Wyllie Jaeger.	8.30
"	19	Nico Poppelsdorff, Violin Recital (Bechstein Hall) ...	3.15
"	23	Madame Adelina de Lara and the Kruse Quartet (Bechstein Hall) 1st Violin—Johann Kruse 2nd Violin—Horace Fellowes. Viola—H. Krause 'Cello—Jacques Renard.	8.30
May	25	Nico Poppelsdorff, Violin Recital (Bechstein Hall) ...	3.15
June	4	The James Henry Peter Chamber Concerts, First Series (Steinway Hall) Violin—Irene Penso. Viola—Alfred Hobday. Violoncello—Paul Ludwig. Pianoforte—James Henry Peter.	8.30

LATEST NEWS.

As we are in the press we hear the new dates for the Joachim Quartet Concerts are as follows :—June 17th, 21st, 24th, 26th, 22nd and July 1st, at Bechstein Hall, and June 19th at Queen's Hall.

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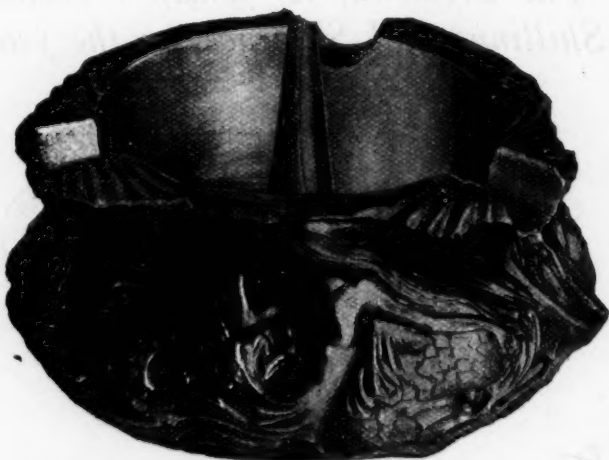


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is, therefore, of his most massive build. But this perfection of design was achieved only after strenuous labours through two distinct periods. In fact, the curves of beauty were hardly come by, and these subtle lines 'compelled

Through shapes more sinuous than a sculptor's thought,
Tell of dull matters splendidly distraught,
Whisper of mutinies divinely quelled—
Weak indolence of flesh that long rebelled
The spirits domination bravely taught,
And all man's loveliest works are cut with pain,
Beneath the perfect art we know the strain,
Intense, defined how deep soe'er it lies.
From each high masterpiece our souls refrain,
Not tired of gazing, but with stretched eyes,
Made hot by radiant flames of sacrifice.'

The three periods of Joseph's activity are—

- (a) From about 1704 (when he was 21) to 1713.
- (b) From about 1714 to 1724.
- (c) From about 1725 to 1745.

The periods, of course, blend into each other, and up to about 1720, Mr. Petherick considers, in his recent monograph on the luter, that he was still under the influence of his master Andrea Gisalberti.

Miss Racster gives in her 'Chat on Violins,' p. 110, an amusing account by Mr. Heron-Allen of his visit to Genoa to inspect the wonderful instrument which belonged to Paganini. He says the three hours which were occupied in examining the violin, he is inclined to regard as 'some of the most privileged moments of my life.'

The general tone of the varnish is deep red, and is best seen on the ribs, but it is a good deal worn away (1) where the chin rests (2) by the bow on the right side, and in lesser degree on the left, (3) by the left hand when working in the higher positions, (4) by the chest on the back, (5) and in the centre back and scroll where it comes naturally into contact with tables, etc. But worst of all is a bad patch, where, in removing the municipal seal, the varnish has been removed also. This is to the left on the back, which is in two pieces of magnificent sycamore.

The scroll is a powerful piece of design, and is richly varnished—somewhat caked in layers. The chin of the scroll is elegantly pointed, and the nut for the strings is of ivory. The length of the instrument *in toto* is 60 c., and of the body 35½ c. from neck to rest.

After all the formalities which Mr. Heron-Allen had to observe, he thought he would like to take a farewell glance at the instrument on the next day before leaving Genoa. But the door of the safe was locked and sealed with three huge seals, and the custodian informed him that 'the violin does not exhibit

itself. An English milor had it under observation yesterday, and it has been here enclosed by His Excellency Il Sindaco until the English milor shall have gone away from the *città*. They are always causing disturbances, these English.'

There are various documents in the case with the instrument, and a medal of gold, dated mdcccxxxiii, struck in commemoration of Paganini six years before his death.

Even now there seems to be some doubt as to the Guarneri family, and we will give a few notes thereon with some stories related of the famous Paganini 'Joseph' in another issue.

(To be concluded).

Cut Leaves.

Art Ideals by ERNEST NEWLANDSMITH, pp. 1-84, 1906. Published by The Open Road Publishing Co. Cloth boards, 2/6 nett.

This book is written to show what art can accomplish in the world—how it can give life, and colour, and health, making life's worries seem smaller, and lifting the soul to purer regions of peace and content. The author says—the true art spirit must be Trinitarian, 'first, the beautiful character or spirit; then the idea, or soul, as the vessel to hold this spirit; and finally the material body which makes it manifest to our senses'; and that all must spring from love—the love of God. We are warned against the base in art, for base art is an index to the mind that expresses it, as Ruskin says—'Great art is the expression of the mind of a great man, and mean art, the want of mind in a weak man.' So Mr. Newlandsmith exhorts us above all thing to strive to find the Divine Light, so as to be true to the highest conception of art. His little book is pervaded by a subtle mysticism, delicate and fragrant as the odour of a long-kept rose.—E.A.H.

Musical Genius and Religion by ROBERT TURNBULL. Published by S. Wellwood at 3/6.

Mr. Robert Turnbull deals with a difficult subject. It is one best left to the individual feelings of each and all. As the author points out, the mere sound of an organ is to some a religious experience. Mr. Turnbull takes certain masterpieces of the great composers and establish a relation between each and the life of its composer. In the case of Bach and his St. Matthew Passion we get an account of the evolution of the service itself.

Bach is summed up as a religious mystic and poet who speaks with power; Haydn, with his 'Creation,' is a devout and simple worshipper of God in Nature. Mozart's music is 'clean and sweet, and is subject only to musical laws.' In one of the best chapters of the book, that on the "Requiem" of Mozart, he says that tone poems ought to be first of all good music, but Beethoven and Wagner have added glories to music of which Mozart hardly dreamed.

Messrs. Macmillan have produced the third volume of a greatly enlarged edition of Grove's 'Dictionary of Music and Musicians.' Under the Editorship of Mr. J. A. Fuller Maitland, the volume, which contains the letters M to P, shows that the revision adds very considerably to the value of the book as a reliable and comprehensive work of reference. Mendelssohn and Mozart are two of the great composers to whom space has been allotted. In the case of the former the revision of Sir George Grove's original article is the work of Mr. F. G. Edwards, and in the latter that of Mr. W. H. Hadow. Puccini is one of the moderns dealt with, and there is a clever article on programme music by Mr. F. C. Corder.

Concert-giving in London.

A LECTURE worthy of remarks on the rise of concert-giving in England was given to members of the Musical Association, at Messrs. Broadwood's, by Mr. James E. Matthew. "In the madrigalian period," he observed, "that though there was domestic music no idea of public performances seemed to have suggested itself. The professional musicians were members of cathedral choirs or of families who had the means and leisure to follow the pursuit of music. After the Restoration the reorganisation of cathedral choirs was attended with difficulty owing to the lack of boys with adequate training. Among the earliest concerts were those held in a large room in Whitefriars Street, and in at tavern in Fleet Street where shopkeepers and their foremen listened to good music while enjoying their ale and tobacco, somewhat in the way of the modern smoking concert. Afterwards the masters of music took the matter into their own hands and gave performances at York House, Villiers Street, while in 1776 half a dozen well-known noblemen and gentlemen of position started the Concerts of Antient Music, which were as exclusive as the balls at Almacks. These concerts were at one time given in the Tottenham Rooms, on the site of the old

Prince of Wales' and of the present Scala Theatre. In 1795 they were removed to the King's Theatre in the Haymarket, and afterwards to the Hanover Square Rooms. The average cost for singers and chorus of twelve concerts given there in 1813 was £370, without counting such items as £154 for wax candles, after allowing discount for the return of the unburnt ends. At this time persons qualified to sing in the chorus were so scarce in London that five ladies were brought up from Lancashire and maintained during the whole season. Among whom was Miss Deborah Travis, afterwards Mrs. William Knivett. The directors thought so highly of her that they decided to defray the cost of her education not only in music but in Italian and writing. In order to secure her entire services she was, as a measure of precaution, formally apprenticed to Prince Adolphus Frederick Duke of Cambridge. Kitty Stevens also appeared regularly at the Antient Concerts, and among others were Grisi and the still living Clara Novello, whose first appearance was in 1833. Among those who took an active part in the directorate were the Duke of Wellington and Vernon Harcourt, Archbishop of York. The concerts had the largest number of subscribers in 1825, when they numbered 1,742, but they gradually fell to 158 in 1848, when the concerts came to an end. There was a want of catholicity about them, and mostly the works of one master, namely, Handel, were given. With the passing of the Reform Act changes were brought about in the life of the people, and the Sacred Harmonic Society was founded on a broader basis."

Lullaby.

Sleep, Baby, Sleep!

Sleep, O my Baby, sleep!

The stars begin to peep,

And flowers their petals close.

The birds have ceased to sing,

With heads tucked 'neath their wing,

They seek their night's repose.

Sleep, Baby, Sleep!

Sleep, O my Baby, sleep!

Why should'st thou wake and weep,

Nestled in mother's arms?

Then hush that wailing wild,

God guards us both, my child,

We're safe from all alarms,

Sleep, Baby, Sleep!

E. A. HILL.

Dr. Reich's Lecture.

Beethoven and Wagner Criticised.

WE give below a brief account, which we think worthy of preservation, culled from a report which appeared in the 'Morning Post':—

'In his fourth lecture, on March 12th, at the Ritz Hotel, Dr. Reich treated of the idols of modern music and musicians. After a few remarks on his own musical education, enabling him, he said, to judge of these matters, the lecturer spoke of the historic forces that had allowed some nations to excel and prevented other nations from shining in music. The chief of those causes was the existence (or the absence) of a *bourgeoisie* proper. A mere middle class did not constitute at all a *bourgeoisie*. It was the peculiar mental and moral temper of the *bourgeoisie* proper that was the ultimate cause of music as a great art. Owing to that decisive circumstance Imperial nations had never excelled, and could never excel, in music, inasmuch as Imperialism did not admit of a *bourgeoisie* proper. The French and the Germans, and in a lesser degree the Italians, had alone given rise to a *bourgeoisie* proper; accordingly music, and in particular abstract or purely instrumental music, had flourished in those countries. As soon as Germany succeeds in establishing a real Imperialism her musical gift would cease to be productive of works of the first order. Classical German music, then, was the art of German *bourgeoisie*, no German aristocrat having ever made the slightest mark in musical composition. That *bourgeoisie* was characterized by depth and wealth of emotion, but was somewhat heavy from a want of the sense of form. As in their literature, so in their music, too, the Germans had developed chiefly the two types of Goethe and Schiller, Mozart being the Goethe and Beethoven the Schiller of German music. With Beethoven much, too much, idolatry was indulged in.

To the Briton it seemed to be a law of Nature that Beethoven was the master of all masters. Yet few things could be more evident than the fact that Beethoven was ageing rapidly. The range of his emotional world was narrow; there was more shadow than light on his landscape, his invention was limited, his elaboration heavy. His later sonatas for the piano were lyrical effusions, and lacked the life of a dramatic sonata altogether. To admire them with ecstasy was to deceive oneself or others. He did excel in themes that had well been called "entrail-melodies," and in his anger

or indignation he was majestic. Shorn of life's richest harvests by his celibacy, Beethoven carried too much of the ballast of unfermented youth, and his *longueurs*, as for instance in the Eroica Symphony, first movement, were not infrequently intolerable. To hearers he appealed through his ponderosity. He preached all the time; he lived mostly on Sundays. He was at his very best in his Chamber music. On approaching more modern music he dwelt on Wagner's own characterization of the Wagnerian music-drama, "deeds of music rendered visible," Dr. Reich first gave a description of the aim and object of Wagner's musico-dramatic ideals. That new drama was different from the attempts of Glück in the Eighteenth Century and from the French opera. It was a great feat, and astounding in its range both vocal and instrumental, let alone the vast forests of Wagner's libretti. But it was vitiated by two fundamental shortcomings: firstly, the *dramatis personæ* had no true dramatic life of a high order in them; secondly, the music was largely the musical glorification of the *bas étages*. Mediæval German heroes were neither epic, nor dramatic. The Crusades had never inspired a great epic, nor could they really inspire great music. The emotional temper of a Siegfried or Parsifal contained none of the phenomena suggesting modern music. German, like Greek mythology, was averse to modern musical expression. As to Wagner's music, it appealed to the "nerves" much more than to the heart. It was the music of wild restlessness, of unavowed carnality, or of hysterical asceticism. He did not mean to deny that Wagner abounded in great beauties, but those beauties were only, all the fierce denials of the Wagnerites notwithstanding, on the line of a livelier Meyerbeerism. Coming finally to the most modern music, Dr. Reich, taking up again the consideration of the historic conditions of music, maintained that the contemporary Germans, losing, as they were doing, more and more of their former *bourgeois* character in consequence of the rising Imperialism of Germany, were distinctly sinking as composers. The clearest symptom of that ebbing force was to be found in most of the compositions of Richard Strauss.'



Paderewski, a pianist who still holds his own special position among the world's greatest players, is now in England, and has been delighting Bristol and other cities of the West. So far, he has not decided to give a recital in London.

Our Music Folio.

Under this heading occasional reviews of Music will appear.

Published by Ascherberg & Co., 16, Mortimer Street, W.

'Reverie du Soir,' by Edward Brightwell, for violin with pianoforte accompaniment, is melodious and charming; and the young student will be pleased with the various phases of study it presents. By 'the young student,' we do not mean the *beginner*. 2/- nett.

'Duetto,' Intermezzo for pianoforte, by Theo. Bonheur, is here arranged for violin and piano by Theo. Wendt. A pretty restful piece, with but few difficulties to the ordinary player. 2/- nett.

Published by Edwin Ashdown, Ltd., Hanover Square, London, W.

'Gavotte - Madrigal,' by Francis Thomé, for violin and piano, arranged by Raimund Pechotsch. Bright, tender and charming, as its dual title might lead one to suppose. It demands intelligent and sympathetic playing, and is *moderately difficult* for the ordinary violinist. Price 4/-.

'Gigue,' by Alberto Bachmann, for violin and piano. Bright and taking. The short detached bowed notes on the violin producing a delightful exhilarating effect, while the short *legato* passage is in very happy contrast. It may be classed as *easy*. Price 3/-.

'Reverie,' by Frederick Stock, for violin and piano. Sweet and dreamy, played 'con sordini.' Containing pleasant changes of key. A little stirring in the 'dream' occurs in the third line of the violin part at *Piu mosso*. But Tempo Primo soon returns, bringing after it sweet thoughts with the *Cantabile* following. A suggestion of Tempo Primo floats in on the melody again, almost awakened by a short *poco animato*, which however, is again controlled, and the 'Reverie' charmingly disappears in sweet sound 'sempre p—rit. —dim e poco rit. ' Easy for violin. Price 3/-.

'Wiegenlied,' by Oskar Zapff. The music before us is for violoncello and piano, but we see it is also obtainable for violin and piano, or as a pianoforte solo. The melody is well adapted for the rich notes of the 'cello. It is simple and sweet, a real 'Berceuse,' written entirely in the bass clef. Price 3/-.

Letters :

Controversial and Otherwise.

Sir, 1st March, 1907.
Brahms certainly was born in Hamburg, in No. 60, Speckstrasse, which stands much as it stood in 1833, judging by the photograph in 'The Life of Brahms.' So I must apologise for falling into a popular error.

Peter Brahms, the composer's great-grandfather, came from Lower Saxony. He trekked across the mouth of the Elbe from Hanover into Holstein, and settled down as a joiner at Brunsbüttel, on the shore of the Baltic, between the mouths of the Elbe and Eider.

His son Johann was an innkeeper, first at Wöhrden and after at Heide. Johann Jacob, Johann's second son, was enthusiastic of music, and lived at Hamburg, and Johanns Brahms was the second child and eldest son of his marriage with Johanna H. C. Nissen. So the composer came from peasant stock, and cannot be said to have had anything Hungarian about him.

YOUR REVIEWER.

Sir, February 28th, 1907.
Inasmuch as Francesco Stradivari has been under a cloud owing to his famous father's reputation, and has not been studied as closely as he deserves, it would be well if you could see your way to start some articles on this maker. I have no doubt whatever that when it comes to the point of critical examination, much of the work attributed to Antonio Stradivari will be properly credited to that splendid workman his son. Both in workmanship and tone, the genuine instruments of this maker are superior to those of Carlo Bergonzi. Unfortunately, a good many instruments attributed to him are anything but genuine. But there, all makers have suffered in this respect.

THE WRITER OF THE REVIEW.

Auction Prices.

ON Wednesday, 27th March, 1907, at Messrs. Glendining & Co.'s Galleries, No. 7, Argyll Street, Oxford Circus, W., a successful sale of musical instruments took place. We append some of the prices.

Violins by—

Francesco Ruggeri, Cremona 1663, £52, The Somes Strad, by Antonius Stradivarius, dated Cremona, 1684, in the finest possible preservation, original label, and Messrs. W. H. Hill & Son's certificate, £500, (this instrument has been played upon by Mischa Elman, Franz von Vecsey, and other well-known artists), Joseph Guadagnini, of Pavia, 1788, guaranteed by Mr. S. Bela, £50, Januarius Gagliano, Naples, 1732, £29, Joseph Guarnerius del Gesù, with Mr. Horace Petherick's certificate, £175.

'Cellos by—

Joannes Baptista Guadagnini, finger-board bears a registered number 'No. 4319,' £35, Joseph Guarnerius Filius Andreas, Cremona 1699, £150.



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